SHOWS THAT PARIS LIKES

"PETER PAN" IN ENGLISH IN THE FRENCH CAPITAL.

A Prizefight Between Peter Brown and Marcel Morean Which Women Appeared to Enjoy—Some Plays Which Feature Illicit Relations of Sexes.

PARIS, July 9.—There is no theatrical lid to Paris. The city is wide open for stage sights. At one of the lower dramatic houses, the Châtelet, I saw a prizefight between Marcel Moreau, champion of France, and Peter Brown, an English pugilist. Two thousand persons filled the four balconies and the lower level of the house. Noises of a rough rabble came down from the top gallery, but the balconies, parquet and a semicircle of seats behind the ring on the stage were occupied by a third as many women as men, of good clothes and manners. The fight had been prearranged and advertised like a usual show, the regular women ushers were on duty and the front of the house was managed as ordinarily, except that the prices of seats were raised so that the best seats cost $10.

The fight seemed as fierce as the two human animals could make it. Marcel and Peter were big brawny bulks, low of brow, wide of jaw and experts in their vocation. Their hard hits were not so softened by the thin boxing gloves as to make no bruises, and although the stipulated twenty rounds were only two minutes each the blows that reached the faces soon smeared the bare bodies with blood. Peter was overmatched, and while it was no easy job for Marcel the Englishman was whipped thoroughly. He was knocked down five times, one eye was shut tight and the other almost, his whole face was swollen grotesquely, and when at the end of the twentieth round he would have been knocked out the referee interposed and gave the victory to the Frenchman.

During the hour that the fight had lasted, with one minute rests between rounds, I had watched the spectators from a seat on the stage behind the ring. Marcel was the Parisians' favorite naturally, and they cheered his every blow that reached Peter, while the English and American encouragement for Peter wasn't spirited. Then, too, Peter wasn't a quite fair fighter, and whenever he broke a rule his antagonist's partisans strained their lungs with denunciation, whereupon the politer Frenchmen lower in the house gave rebuking cries and insisted on politeness to the foreigner who was being beaten. The women were keen for the sport. The climax was a turbulent demonstration. Everybody stood up, and few failed to shout. A frantic fellow in the front row fell over the rail into the pit usually occupied by musicians. Near him a New York woman had private, personal spasms over the loss of a diamond brooch. A little further back a cockney, from London probably, denounced the decision against Peter; for which he was hauled by French admirers of Marcel and would have been mauled too but that two policemen came to his rescue. Wadded programmes were thrown from the gallery in the glee over Marcel's triumph, and when after the French champion had bowed to the applause and the still polite parquet was cheering the English pug moderately the balconies made missiles of the foot rest hassocks, with which Paris theatres are provided, to hurl at the well walloped Peter.

Meaning to be impartial and wishing not to discourage Paris by needless assertion of New York superiority, I went to see "The Merry Widow" at the Apollo. Let me be candid even at the cost of loyalty. I had seen this Vienna comedy of waltzes played in my home city, but not sung until I heard it here. Here is a vocally better summer show than any we have in New York. The widow had a voice to entrance, the wooer was as fine a singer, and for the first time the play got into my ears as well as my eyes. At the end of the second act I had been entertained much and discouraged some, but I perked up with the third act, at Maxim's, where the duplication of the notorious place is exact architecturally, but the jollification consists of a short ballet such as never is seen there. In the New York representation gay soubrettes and stately show girls each in a gown costing more than the costuming of this entire play whooped it up.

Nothing in "The Merry Widow" had been off key. Seven-eighths of the audience dispersed when the final curtain fell. I asked why any tarried. To see the theatre transformed into a restaurant and dance hall. The parquet with its seats in place was turned over and the reverse side, now on top, was a polished dancing floor, while around the edges were tables and chairs for past midnight seekers and makers of gayety. At 3 o'clock the place was like the Moulin Rouge, Maxim's, the Bal Tabarin and other Paris resorts.

What's that? "Charles Frohman presents." Electro-lit words on the Vaudeville Theatre say so. That is where the English versions of French farces come from when their source isn't the Palais Royal. Has our Frohman gone into the origination of Parisian stage jocosity? Look again. What he presents is "Peter Pan," with Pauline Chase as the *Peter* whom America knows through the personation of Maude Adams. Of course I went in. Have you been to Paris? If not you may care to know that no ticket office of the American kind was at the entrance, but at each side was a table with three men seated behind it and various books and papers on it. Our simple and explicit tickets with attached coupons for seats give way here to an intricate system of registration and you present slips at one or another of these tables to get passed along to door tenders and thence to women ushers, to reach finally your right place in the auditorium.

Have you ever been in the old Bowery Theatre? I know of no other playhouse in America so antique or obsolete, so dingy in colors or worn in upholstery, so awkward in passages or arduous in stairways as this former house of Gabrielle Réjane and her stage gayeties. When snugly ensconced in a loge or tiny balcony box I looked the house over and contrasted it with the beautiful Frohman theatre in Broadway where "Peter Pan" was performed originally.

The performance of "Peter Pan" was in English by a fine Frohman company from London, except that the *Peter* was Pauline Chase, who from her fun in the dormitory of a female school in a farce became known as the "girl in pink pajamas." She had a minor part from the outset of the Barrie whimsicality and is here its starred actress. It was curious to see it given as Barrie wrote it; for Maude Adams eliminated—wisely, I think—several passages that lower the odd play from exquisite phantasy to common burlesque. The audience was about half and half French and English or American, but the residents knew the foreign tongue well enough to enjoy themselves.

That was the only innocent play I have yet seen in Paris. The last French comedy at the Vaudeville was "The Best of Women." Observe the neatness, the nicety, the delighting simplicity of the study in depravity. The heroine, although the wife of a degenerate man, is a woman of true goodness, devoting herself to works of charity and giving no heed to his disloyalty—until a particularly atrocious exploit of his decides her to retaliate with a liaison of her own. So she picks out a paramour, but breaks several appointments with him because she can't bear to neglect her many duties of religion and benevolence. The man becomes impatient and when at length the matron goes to keep a tryst with him she learns that he has taken a young maiden in her stead. Still bent on good deeds and perceiving that the girl is innocent, she saves her rival from evil and induces the man to marry her. As to herself, she returns to her good work and her bad husband. What would Americans say to that?

At her own theatre Réjane was presenting "The Refuge," in which a girl was the husband's sweetheart, his wife's companion and betrothed to his bachelor friend, while his wife was that same friend's apartment comrade before her marriage. The aggregation of these four under one roof seems to be regarded as a piquant variant of the familiar French triangle. For lack of ordinary prudence the girl was caught at her tricks and scandal ensued. To calm her despair the husband proposed to divorce his wife and marry her, but the bachelor wanted the girl's fortune and insisted on keeping her as his fiancée.

"Then," said the husband, "you are a pig. Remember, she is my mistress."

"That doesn't matter," replied the bachelor, "I don't mind, for your wife used to be mine."

After that declaration, which was more brutal in French than I have worded it in English, the husband replied simply, "I knew it."

More of the American millionaires in new French plays are from the little republics of South America than the big republic of North America. The Latin races in the southern half of the New World provide types of character appreciable by Frenchmen, who don't understand the Anglo-Saxons of nearby England and are absurdly uninformed of the people of the United States. Owing to the large French population in Canada, Paris is superficially acquainted with the Dominion, but its relations with Brazil are more sympathetic. It sends opera and dramatic companies to Rio Janeiro and Buenos Ayres every season. Réjane has just gone with a company to dedicate a Government theatre in Brazil and Argentina and make a tour of South America, even to Mexico. She is accompanied by Dario Nicodemo, the Brazilian author, who was with her when last she visited the United States, who makes plays for her and who took the place of her husband as a business partner.

When a Crœsus from our Pacific coast is seen in a Parisian play he is apt to be a boor, with very coarse traits and hog pen manners. Even a woman from the States in "That Pig of a Child," at the Doric, is made a dunce close to idiocy, yet she is described as having good enough brains and bad enough morals to make twenty millions in Colorado mining. A Parisian husband and wife have no child to inherit some of this aunt's wealth, but they write to her that they have a superlatively beautiful boy baby, and they describe him so exuberantly that she decides to come to Paris to see him. What's to be done? Borrow an infant? None sufficiently lovely to satisfy her expectations can be secured. They decide to have a manikin made in waxen beauty to fool her. This doll, with an internal talking machine fixed to howl at all others, but goo-goo delightedly at the aunty, is placed in a cradle just before the time for her arrival. A vengeful enemy removes it and hires a dwarf to substitute, who is a worse little rascal than any of our stage Buster Browns have been—oh! shockingly wickeder, for he acts to his aunty like a bold, bad man. However, she takes his adult behavior for precocity, likes it very much and makes him the heir to her fortune. I can't with propriety indicate the nature of his misconduct further than to say that he makes amends by confessing that he is 30 years old and offering to marry her. She gleefully takes this "pig of a child" home as a husband.

At one of the many theatres devoted to the short plays of the kind liked in Paris the heroine was a young wife utterly devoid of vicious tendency and impeccable in conduct until suddenly she is roused to intense curiosity about the ways of the wicked. So she goes with an admirer to a place where, as she has resolved, she will refuse to do anything wrong, but she overhears her husband in the next room with a woman, and therefore vengefully keeps faith with her own companion. A college professor at another house is hit hard by a young girl, although thrice her age, and goes to a physician to cure him of his malady of love. A calming potion is prescribed, but by a blunder a love philtre is given him, while the girl gets the other medicine. The double disaster involves the professor's disgrace as an assailant of virtue and the girl's coldness to a fiancé loses him to her.

At the Theatre of Arts "The Bedevilled" was a sedate study in sociology; an audience manifestly containing many meditative persons of culture paid the closest attention, and the element of marital vice wasn't paramount. A chemist and a painter were young brothers of promising talent. The chemist devoted himself so absorbedly to his own professional advancement as to take no care of his son, and let his wife die of neglect. The painter, contrarily, permitted his career to go to naught rather than shirk his duty to his wife and daughter. So one gets rich and the other stays poor. The play's problem is centred in the chemist's son, who marries his cousin. By which example, his father or his uncle, shall he fashion his own life? He seemed to pick out the weakest and worst traits of both men, so that he drifts from affluence to poverty, and from that to hopeless madness. Americans would stand that, and might like it—a little.

At the Renaissance, after half an evening of "The Bells," came "I've Had Enough of Margot." A conceited author having taken a girl away from her own good ways of life to his very bad ways becomes tired of her, and says to his chum, "I see you are fond of my Margot. Well, you may have her. I've had enough." The transfer is made. Soon he desires to resume the intimacy, privately though, and when she won't consent to the duplicity he gets her back by making her his wife. She loves the new fellow by this time and would rather stay with him unmarried than go into wedlock with her first lover. The girl's odd view of life seems to be the winning ingredient in the dramatic dish.

To get an idea of a Paris music hall take the Olympia, because it is the biggest and by reason of a furbishing for this summer looks like the newest. The variety show at the Olympia is much like our vaudeville. I won't say it isn't as good as our average, for songs and monologue in colloquial Parisian slang lose their pith to a listener who doesn't understand even grammatical French any too well. It is sure, however, that the Olympia show won't bear comparison with some of those that strenuous rivalry has given to New York. The Ethel Levey who when the wife of George M. Cohan was exploited in his plays with material expertly adapted to her limits is singing and dancing here in the inevitable "review"—that is to say, a medley of transfers from last winter's plays and travesties of current subjects. These are bound to be dull to an American. A pretty ballet and a partly photographic, partly realistic race between an automobile and a locomotive are good sights.

The things most remarkable at the Olympia are two gorillas in a pantomime. They arrive at a country hotel on their honeymoon. They are dressed like English tourists on a bridal journey.

HOW JACKIES MAKE MONEY.

By Sewing, Washing, Athletics, Photography and Writing.

Seventeen dollars and sixty cents a month does not seem like a very generous stipend for an ablebodied man. That is the initial wage of the unskilled youth who dons the blue blouse, the bell shaped trousers and the pancake hat of a United States navy sailorman.

It must be understood that the pay, though small at the start, is practically all clear money. The recruit is provided with a liberal supply of plain but wholesome food and a comfortable berth. If he needs any medicine or the services of a doctor he has but to make his wants known.

The Government starts him on his naval career with a free outfit of uniform, blankets, overcoats, underclothes, &c., and as the first supply needs replenishing he draws his clothing from store at cost to the Government.

As he becomes proficient in his duties his pay is increased, and with each reenlistment he receives a material addition, so that it may be said that the average pay of our bluejackets compares very favorably with prevailing wages in civil life for skilled workmen.

Nor is it a difficult matter in the service to keep money once it is accumulated. The Government authorizes the deposit of savings with the navy paymaster, for which Uncle Sam pays 4 per cent. interest, and the savings are as secure as the Government's own money.

Or if the man-o'-war's man prefers he can make an allotment to his home folks, or to one of the numerous savings banks in seacoast cities which make a specialty of handling sailors' accounts by mail.

The methods of making extra money on shipboard are manifold. "Tailorizing" is one of the most profitable. While a ship's tailor is detailed to most of our ships, his duties are limited to making necessary alterations in the uniforms which are issued to the members of the crew. Many enlisted men own sewing machines upon which they do repair work.

They also do odd jobs for officers, such as pressing and cleaning. According to the *National Magazine* a handy man with the needle can make a handsome sum by doing fancy work. Some of the most delicate embroidery work has been done by sailormen.

The ship's barber makes a comfortable living in addition to his regular pay. The distribution of prizes at target practice enriches the coffers of the gun crew by a considerable sum. Men who are detailed to duty on board submarine boats are allowed an additional $5 a month, and besides a dollar a day for every day the boat is submerged.

Bluejackets detailed as signalmen, as coxswains of power boats, or in charge of holds are allowed extra pay. A crew messman receives $5 a month for performing that function, and the man who is not ashamed to "take in washing" can easily double his navy pay. Every bluejacket is expected to keep his clothes clean and is supposed to perform the laundering himself, but there are always men who prefer to pay for having the service done.

All service men are keenly interested in athletic contests and oftentimes a prize amounting to several thousand dollars is won in a boat race—a purse being made up among the shipmates of the competing crews. A champion boxer is frequently enriched by several hundred dollars by his share of the gate receipts.

The man with a camera can always earn sufficient spending money to pay his expenses ashore by obtaining views of places of interest and selling copies to his shipmates and to magazine writers. The bluejacket who is shrewd enough to buy souvenirs and fancy articles in foreign ports for the lowest price can always dispose of his stock at a profit to his shipmates, who prefer to pay him a percentage rather than risk being swindled by the foreign shopkeepers.

One of the novel methods of earning an honest penny is for a man with a descriptive knack—usually a yeoman—to prepare an interesting letter upon the cruise of the ship or some of the strange ports visited, the honors paid the vessel, the entertainments offered and describing the customs of the inhabitants. These letters are manifolded and sold to the members of the crew for 50 cents to $1 a copy, and usually cheap at that. The parents or relatives of the sailor boy thus are kept informed of his adventures and experiences and he is relieved of a task that is irksome to most boys.

ORIGIN OF POKER.

Was It First Played in New Orleans?—The Persian Game.

From the Washington Herald.

John B. Barber of New Orleans, speaking about the game of poker, said that while most men will testify to the fact that few know very much about the great American game of poker even the experts will admit they are ignorant of the origin of the game.

"All the evidence about poker which has come to light, however, points to its origin in New Orleans," continued Mr. Barber. "The question is where did New Orleans get it from or is it an improvement on some game known to the population of that city, who, it must be remembered, were French and used French terms in any games that they played?

"There is no French game played with only twenty cards, as poker was played at New Orleans in 1832, but there are several French games in which all the poker hands are to be found except four of a kind. Ambigu, brelan and many others will at once suggest themselves. But all these French games are played with three cards only in the hand of each player. Where could the inventor of poker have found a game played with five cards in each hand and the pack consisting of twenty cards only?

"The standard pack of cards in Europe from the earliest days has been what is now called the piquet pack, which is the same as our American euchre pack, thirty-two cards. There is only one country in the world where poker has always been played with five cards in the hand of each player and that is Persia.

"But the game is not called poker. It is called nas. If they brought it to New Orleans from Persia or if some resident of that city was familiar with the Persian game and thought it an improvement on the French game of ambigu and brelan the introducer was probably French and more familiar with French games and French terms than with Persian."

NEWS OF THE THEATRES

AMERICAN MUSIC HALL ROOF GARDEN OPENS

With a Bill That Represents a Lot of Money—"A Gentleman From Mississippi" Is Popular Up Aloft Too—Eva Tanguay in "The Follies."

"A Gentleman From Mississippi" continues to please theatregoers in its new home in the Aerial Gardens atop of the New Amsterdam Theatre. The policy of presenting a play on a roof garden has proved a winning experiment so musical comedies will no longer occupy this field exclusively. Brady & Grismer announce that they have arranged for two and possibly more of their productions to run through next summer on the roof, as "A Gentleman From Mississippi" has already demonstrated itself to be a strong summer attraction. Thomas A. Wise and Douglas Fairbanks, the stars of the play, remain in their original rôles.

"The Climax" is again comfortably settled in its original home, Weber's Theatre, where Joe Weber will continue Edward Locke's unique play for some time. In the audience at every performance of "The Climax" are many visitors to the metropolis.

"The Motor Girl" at the Lyric Theatre reminds one of a comic opera of the Gilbert and Sullivan school. The music of Julian Edwards grows on one's memory, while the clean wholesome comedy is a distinct relief from many of the attractions which have had a vogue on Broadway. Among the players who are featured are Georgia Caine, in the title rôle; Miss Brice, Miss Sharpe, Miss Franklin, Miss Adair and the Messrs. Cook and Lorenz.

"The Midnight Sons" continues as the big musical attraction of the summer at the Broadway Theatre. It combines elaborate scenic effects with an amusing plot and variety of specialties, all legitimately introduced. There are no less than seven kinds of dancing in the second act, including everything from acrobatic dancing to pantomimic interpretations. "The Midnight Sons" is produced under the management of Lew Fields. Among the principals in the company are Miss Blanche Ring, who is especially featured, and Lotta Faust.

One of the coolest theatres in town this summer is the Herald Square, where De Koven and Herbert's "The Beauty Spot" continues its run. The principal fun maker is Jefferson De Angelis, who has the best part of his career in *General Samovar*, and he is seconded by George J. McFarlane, Frank Doane, Viola Gillette and many others.

Eva Tanguay, who made her début as the star in the "Follies of 1909" last week, is attracting throngs to the Jardin de Paris. Manager F. Ziegfeld, Jr., has found it necessary to increase the seating capacity of the New York Roof. On Monday the comedienne will add another song to her répertoire. "Fandango Rag" and "Bathing Girls," recently interpolated, have both proved to be genuine novelties.

Only half of the performances at the American Music Hall next week will be given within the auditorium, for on Monday evening the roof garden will be opened. Practically two stories were added to the original structure so that the roof might be made secure from storms, but these four walls are practically open architecture, as there are seventy-two immense windows and fourteen large exits into the open air. The new theatre has a seating capacity of nearly 1,500, and here the evening performances will be given. To celebrate the inaugural properly Mr. Morris has assembled an aggregation of stars whose salary list, he says, amounts to $8,625. Here, too, will be marked the vaudeville return of Miss Grace La Rue, the recent bride of Byron Chandler. She will present for the first time in America the pantomimic dance entitled "A Call of the Past." Sharing headline honors with her will be Julian Eltinge, who will offer his famous feminine characterizations. Then there will be Rosario Guerrero in her pantomime of passion, "The Rose and the Dagger;" Daphne Pollard, who will have a new selection of comedy characters and songs; Toye, the young Western woman with the double voice; Rafayette's acrobatic dogs; Roland Travis, the illusionist; the Reed Sisters, acrobatic dancers; Felix and Caire, who are favorites everywhere; Hanlon and Clifton, and Consul, the chimpanzee.

Cohan & Harris announce that the Theatrical Benefit at the Polo Grounds on Thursday, July 29, in aid of the New York Home for Destitute Crippled Children will be a beauty show. F. Ziegfeld, Jr., has promised the presence of the entire "Follies of 1909" company in costume. The baseball girls from the "Follies" will play a match game against a team of vaudeville headliners which will include Gertrude Hoffmann, Annette Kellermann and Mlle. Dazie.

At Hammerstein's Roof Garden and Victoria Theatre this week Gertrude Hoffmann in an elaborate revival of the "Salome" dance and Mendelssohn's Spring Song and Annette Kellermann, the diving Venus, are the features of the programme. The success of the Living Marble Statues, presented by the Seldoms, and Maude Rochez's monkey actors in "A Night in a Monkey Music Hall" continues. Bedini and Arthur in addition to their grotesque acrobatic comedy are offering a burlesque on "Salome." Others announced on the programme are The Quartet, Martinetti and Sylvester, eccentric comedy acrobats, the Three Musical Johnsons, xylophone experts; Ryan and White, wooden shoe dancers and the Dalys, roller skaters.

Louise Dresser, the singing comedienne, will top the bill at Keith & Proctor's Fifth Avenue this week. She promises a budget of new and clever songs. Al Jolson, who shared honors with the star of Dockstader's Minstrels, will contribute a singing, talking and dancing blackface act. Another feature will be the appearance of Frank Nelson and company in a sketch by Sewell Collins entitled "Thirty Dollars." The Klein family of singers and bicyclists are scheduled for their American début on Monday afternoon, and others on the bill are the Phantastic Phantoms, who perform difficult acrobatic and dancing feats; Ancilotti and his mind reading dog; Nonette, a violinste, and the Von der Koors in burlesque magic.

"Venezuela," a new waltz written by Wilhelm Sommer and dedicated to the daughter of the President of the South American republic, will be played for the first time in public in this country on Monday evening at the Harlem Casino, where the composer and his orchestra are giving nightly concerts.

Scenes at Monte Carlo and the beauties of northern Europe scenery are the newest features on the cinematograph at the Eden Musée in addition to the regular attractions.

AT THE PARKS AND BEACHES.

Vaudeville Bills at Brighton—Free Circuses at Coney Island.

For the week at the New Brighton Theatre Gus Edwards, the song writer and composer, will be featured, singing a number of his own melodies. An attractive act will be Pat Rooney's latest offering, "Hotel Laughland," a comedy skit in which a large company of singers and dancers indulge in a continuous round of eccentric comedy. La Estelita, the Spanish dancer and pantomimist, will be held over for another week, presenting the one act pantomime "The Dancer and the Toreador." Other features include Fred Hallen and Molly Fuller in a one act playlet called "A Lesson at 11 P. M."; Gaston and Greene in a singing act, Emma Francis and her Arabs in a new offering, the Reed Brothers in a comedy acrobatic exhibition and Evans and Lee, dancers.

Mlle. Dazie's success in pantomime in Boston and at the Fifth Avenue Theatre, Manhattan, has aroused interest in her appearance this week at the Brighton Beach Music Hall. Dazie could have remained at the Broadway playhouse all summer, but her engagements would not permit of a continuation there. She will be seen in the pantomime "L'Amour de l'Artist," written for her by Signor Molasso, creator of the famous Apache dance of "The Queen of the Moulin Rouge," in the production of which ten persons, a carload of special scenery and costly costumes are required. Other acts on the bill will be Trixie Friganza, the creator of "No Wedding Bells for Me"; the Empire City Quartet, the Belleclaire Brothers, European gymnasts; the Exposition Four, singers, dancers and comedians; Silbon's Cats, and Quinlan and Mack, comedians and character artists.

It took a group of railroad men to discover in Luna Park a traffic line that for a common carrier has no equal. It is none other than the "Miniature Railway" that chugs around the park. While not a new attraction it has grown until to-day railroad men class it as the best paying line in the world. During the last two weeks an average of 6,000 persons have travelled on it every day. Eleven new circus acts have been provided for the ring over the lagoon. They include the Lieberts in their equestrian act, Lorens and Jerome, the acrobatic clowns; the Three Coles in their bounding acrobatic and wire act; Mlle. Morellos and her trained dogs, Peter Barlow's trained ponies and canines, and Irene Latour, the contortionist.

With changing features every week and the big free circus Greater Dreamland is attracting crowds to its breeze blown walks and promenade. New acts are added to the arenic performance every week. The circus performance, which takes place in the ring over the lagoon, runs continuously from 3 in the afternoon until 11 at night. Band concerts in the new ballroom are other features. On Monday the Andrew Jackson Club of the Eleventh Assembly district will hold its outing at Dreamland.

The increase in the number of airships taking part in the "Battle in the Clouds" at Brighton Beach makes the fight more interesting. None of the captains of battle is more proud of his achievement than is the little man who comes forward in his flying fort and pours electric showers on the doomed City of Science. The new dances are popular, dividing the honors of the entertainment with the man up the pole.

The six days beginning to-morrow will be known as children's carnival week at Palisades Amusement Park, and during this period every child when accompanied by a guardian will be admitted free to the grounds. Many features have been arranged for the amusement of the youngsters. In the open air vaudeville theatre for the week the bill will include Princess Susanne, a midget known as the "Royal Doll Lady," Coakley and McBride, Boutin and Tilson, the Delaur operatic trio and the Archieoni Four.

Lieut. Carl E. Carlton and his British Guards Band continue to give concerts at the Manhattan Beach Hotel. Oscar Hammerstein has made a protégé of the young British bandsman and has written a waltz for him and provided two full sets of instrumental parts.

THE BATTERY'S VARIED SHOW.

Noon Hour There Finds Always Some Incident of Interest.

One of the most interesting places in the city at noontime is Battery Park. No other place in the lower part of the city offers so attractive a half hour outing. Not only does the sea air attract many but there is always something interesting for the curious. Around the basin in which are anchored the motor boats belonging to the Police Department and the Department of Docks a crowd always gathers, watching the policemen of the harbor squad tuning up their motor boats preparatory to going out on a cruise. Now and then one of the motor boats, with four or five policemen on board, comes chugging up the river, and for a time the excitement is more intense. Last week two big yachts too large to enter the basin had to anchor out in the river. The visitors were transported from the large yachts into the basin by launches. A great crowd gathered around to watch the transfer of the people from the large yachts to the launches and also to see the launches enter the basin.

The fireboat New Yorker, whose station is near the Aquarium, is always an attraction. While a gang of workmen were driving down new piles near the fireboat's station recently the boat was anchored alongside the Department of Docks pier, with the result that scores of persons not knowing of the change inquired about her every day.

The arrival of a boatload of immigrants from Ellis Island is one of the best of the Battery's shows, a special feature being the welcome offered to many of the newcomers. A few days ago a young man who had just passed through the bureau on reaching the street was seized by six young women, who threw their arms around him and kissed him. The young man seemed much embarrassed and his embarrassment did not abate any when some young men in the crowd made a smacking noise with their lips.

Long before the Ellis Island boat arrives a crowd of the immigrants' friends begin to gather in the park. Men, women and children line the sea wall and wait for the boat. When it draws near the wall the men swing their hats and handkerchiefs, while the women pull bandanas from their heads and wave them. The immigrants on the boat return the welcome. If the immigrants are Italian there are always a number of trucks backed against the curb outside of the bureau for them. A dozen or more Italians are piled on these trucks, baggage and all. There is not enough room for the men to sit down, so they have to remain standing. Then another man, who acts as director or guide, gives orders to the drivers and the trucks roll away to one of the Italian quarters.

A White and Black Tigress.

From Baily's Magazine.

An eight foot eight inch tigress with an abnormally colored coat was recently shot in the Murhi subdivisional forest of the Dhenkanal State, in Orissa. The ground color was pure white, while the stripes were a deep reddish black. The tigress was in good condition, so the unusual coloring was not due to disease.

Abnormally colored tigers are rare. In 1899 two well grown white tigers were shot on the Jaipur Tea Estate in the Debroghur district within a short time. It was reasonably supposed that they were litter brothers, the stripes in either case were so faint that they could only be seen in certain lights. The only black tiger on record is one that was shot many years ago in the Chittagong district.

PACIFIC COAST AEROPLANE.

Lightest Engines, Stability and Easy Control Features of Scotchman's Machine.

VICTORIA, B. C., July 7.—William Gibson, a Scotchman living here, has built an airship which he says will fly a hundred miles an hour carrying two persons. His engines will develop 60 horse-power, he says, with only 222 pounds weight. He proposes to fly from here to Seattle and alight in the exposition grounds, covering the sixty-five-odd miles over the Straits of San Juan de Fuca and the Olympian Mountains in less than half an hour for a $1,000 bonus. Afterward for a similar stake he is ready to fly from Victoria to San Francisco with one passenger, covering the distance within five hours.

Gibson holds several patents on engine improvements, and after building a forty mile section of the G. T. P. recently he invented and built a new style stamp mill that is working at a mine on the west coast of this island. He says he will make his Seattle excursion just as soon as his patents are granted in all countries, negotiations for them being in progress, backed by a wealthy local syndicate.

The pride of Gibson is in his engines. For his first aerial ship, a sixty-five foot monoplane, the engine weighs 222 pounds, while developing 60 horse-power. It has four steel cylinders, air cooled by a special process and weighing twelve pounds each. The complete craft with fuel for a five hundred mile flight at a hundred miles per hour and carrying two passengers weighs a fraction more than four hundred pounds. The motor and auxiliary engine parts, the inventor says, are much the lightest ever built in proportion to the developed power, the nearest competitor being a Russian 100 horse-power engine weighing 400 pounds. The Wright brothers' machine complete weighs 750 pounds and its motor develops only 25 horse-power.

Gibson's machine is only fourteen feet in extreme width. There is no complicated system of levers necessary to control ascent and descent. There is but one lever, which is pushed forward for ascending and reversed to descend. The machine is steered with a wheel much like that of an ordinary automobile. The decreased width is said to greatly minimize air resistance. There are eight single bladed propellers, rotating in opposite directions.

Stability and simplicity are aimed at in the entire craft. Gibson declares that any one can operate it and it automatically retains an even keel. The working model, which starts and manœuvres in any wind conditions at the inventor's will, rights itself within two feet of flight when started upside down.

The framework of the Gibson airship is of wood and chrome steel, canvas covered, while the axle of the engine is of special forged spring steel. If the engine should for any reason stop while the ship is in the air and going at full speed it will carry on ten miles before coming down, descent being regulated at will by lever tilting of the port or starboard planes. Three bicycle wheels are underneath the craft for facilitating starting and landing.

Mr. Gibson will place the craft at the disposal of the British War Office.

A One Legged Cricketer.

From Baily's Magazine.

Has any one heard of a one legged cricketer? There is a one legged member of the Knotty Ash (Liverpool) Club, who has to use a crutch, but is nevertheless not only a useful bat but a capable wicket keeper as well.

In a match against Trinity Old Boys he scored ten runs by means of a couple of fours—appropriately enough, strokes to leg—and a two and he also helped to add to the score by means of some judicious running.

He sprints between the wickets in a series of hops, touching the ground only four times with his crutch, and so lightly does he touch the ground that except on very soft turf he does little damage to the pitch. As a wicket keeper he brings his crutch into use and prevents many balls well on the leg side from passing him by using the shaft of the crutch.